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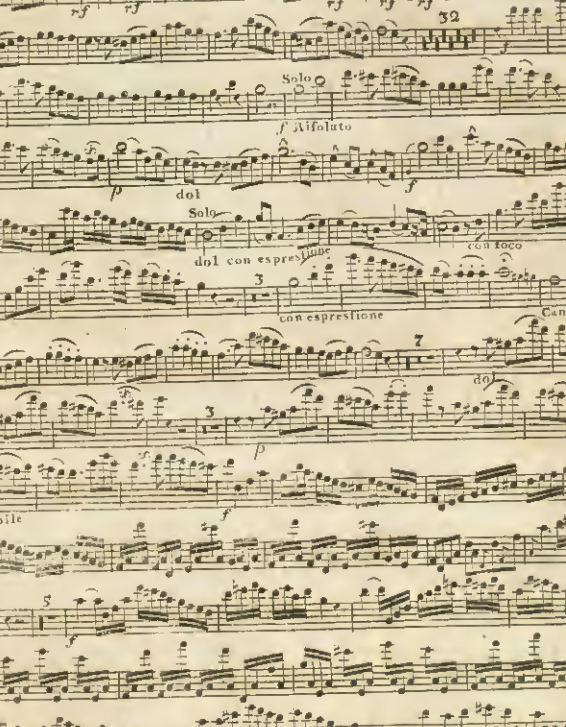
~~42.~~  
42.

*Philipp*



Allegro con brio.

# CONCERTO

CONCERTO 

## FLAUTO PRINCIPALE.

*Solo*

*p dol*

*Suolto*

*dol*

*Viol. pr.*

*con foco*

*pp*

*trattamento*

FLAUTO PRINCIPALE.

*dolce con espressione*

*p dol*

*con espressione*

*Tutti*

Andante.

*Solo*

*dol*

*Minore*

*Tutti*

*Solo*

*Maggiore*

*Tutti*

*Oboe*

*Solo*

*pp*



Rondo  
Allegro.

*p* *p f* *p dol*

*Tutti* *Solo*

*Cresc*

*p dol* *f* *f2* *f3* *f4*

*a tempo*

*mancando* *Tutti*

*Solo* *p*

FLAUTO PRINCIPALE.

7

affettuoso

Tutti

17 Maggiore

*p* Solo

espressivo

*rf* *f* *rf* *fz* *fz*

*p* *p dol*

21 *f* risoluto

Tutti

*f* *ff*

CONCERTO *Allegro con brio*

Handwritten musical score for Violino Primo, Op. 3 by Andre. The score is written on 15 staves in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is "Allegro con brio". The score includes various dynamic markings such as *p*, *f*, *sf*, *dol*, and *cres*. A "Solo" section is marked on the 10th staff. The piece concludes with a double bar line and the initials "V.S." and the number "794" at the bottom right.

*Tutti*

*pp* *f* *p* *cres* *f* *p*

*Solo* *p*

*pp* *p* *pp* *p*



VIOLINO PRIMO

5

This page of the Violino Primo score contains two main sections: **Andante** and **Rondo**.  
**Andante Section:**  
 - The first system is in 4/4 time, featuring a **Tutti** marking with a forte (**f**) dynamic.  
 - The second system begins with the tempo marking **Andante** in 2/4 time, marked **p** (piano). It includes a **Solo** section marked **pp** (pianissimo) and a **pizzic** (pizzicato) section.  
 - The third system continues with **pizzic** and **Col arco** (col arco) markings, with dynamics ranging from **p** to **f**.  
 - The fourth system includes **pizzic**, **Col arco**, and **Minore** markings, with dynamics **f** and **pp**.  
 - The fifth system features a **Solo** section marked **p** and **pp**, and a **Tutti** section marked **f**.  
 - The sixth system includes **Magiore** (Major) and **Tutti** markings, with dynamics **p** and **f**.  
 - The seventh system includes **pizzic** and **Col arco** markings, with dynamics **f** and **pp**.  
**Rondo Section:**  
 - The eighth system begins with the tempo marking **Rondo** in 2/4 time, marked **p**. It includes a **Solo** section marked **pp** and a **Tutti** section marked **f**.  
 - The ninth system includes **Solo** and **Tutti** markings, with dynamics **p** and **f**.  
 - The tenth system includes **Cresc** (Crescendo) and **Tutti** markings, with dynamics **p** and **f**.  
 - The eleventh system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twelfth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirteenth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fourteenth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifteenth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixteenth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventeenth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighteenth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The nineteenth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twentieth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twenty-first system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twenty-second system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twenty-third system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twenty-fourth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twenty-fifth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twenty-sixth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twenty-seventh system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twenty-eighth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The twenty-ninth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirtieth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirty-first system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirty-second system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirty-third system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirty-fourth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirty-fifth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirty-sixth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirty-seventh system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirty-eighth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The thirty-ninth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fortieth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The forty-first system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The forty-second system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The forty-third system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The forty-fourth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The forty-fifth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The forty-sixth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The forty-seventh system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The forty-eighth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The forty-ninth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fiftieth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifty-first system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifty-second system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifty-third system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifty-fourth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifty-fifth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifty-sixth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifty-seventh system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifty-eighth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The fifty-ninth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixtieth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixty-first system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixty-second system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixty-third system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixty-fourth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixty-fifth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixty-sixth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixty-seventh system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixty-eighth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The sixty-ninth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventieth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventy-first system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventy-second system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventy-third system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventy-fourth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventy-fifth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventy-sixth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventy-seventh system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventy-eighth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The seventy-ninth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eightieth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighty-first system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighty-second system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighty-third system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighty-fourth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighty-fifth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighty-sixth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighty-seventh system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighty-eighth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The eighty-ninth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The ninetieth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.  
 - The hundredth system includes **Tutti** and **Cresc** markings, with dynamics **p** and **f**.

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VIOLINO PRIMO

Tutti

Minore

Solo

cres

Tutti

Solo Maggiore

Tutti

Tutti

Tutti

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## CONCERTO

Allegro con brio.

CONCERTO

Alegro con brio!

The image shows a handwritten musical score for a concerto. It consists of 15 staves of music. The first staff begins with the title 'CONCERTO' and the tempo 'Alegro con brio!'. The music is written in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include 'p' (piano), 'f' (forte), 'Cresc' (crescendo), and 'Solo'. The score is written in a clear, legible hand, and the paper shows signs of age with some staining and wear.

## VIOLINO SECONDO

This image shows a page of handwritten musical notation, likely a score for a string quartet. The page contains 12 staves of music, written in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp', 'ff', 'Cresc', and 'Solo 6'. The manuscript is on aged paper with some staining.



## 3

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## VIOLINO SECONDO

*Tutti*

*Minore*

*ff*

*Solo*

*p*

*7*

*ff*

*5*

*p*

*Tutti*

*f*

*1*

*p*

*Magiore*

*p*

*Solo*

*1*

*f*

*7*

*p*

*1*

*f*

*p*

*Tutti*

*ff*

*1*

*ff*

*3*

*f*

*ff*



Allegro brioso

## CONCERTO

Musical score for Concerto in G major, Op. 3, by Andre. The score is for two violins and is marked "Allegro brioso". It consists of 18 staves of music. The key signature has one sharp (F#). The score includes various dynamics such as *p*, *f*, *ff*, *pp*, and *cresc.* It also features a "Solo" section and a "Tutti" section. The score ends with a "Solo V.S." marking and the number 798.

Musical score for Violin, page 2. The score consists of 11 staves of music. The first 10 staves are in 4/4 time and feature various dynamics including *p*, *pp*, *f*, and *r*. The 11th staff is marked "Andante" and "Solo", with a tempo change to 2/4 time. The score includes markings for "Tutti", "Solo", "Col arco", and "2 Maggiore".



## VIOLE

3

*pizz*

*Allegro*

*f* *Col arco*

*pizz*

*Solo*

*Tutti*

*f*

*9*

*33*

*5*

*6*

*Tutti*

*f*

*Minore*

*ff*

*Solo*

*rf*

*rf*

*4*

*p*

*5*

*f*

*ff*

*p*

*Tutti*

*f*

*Solo*

*p* *Maggiore*

*rf*

*rf*

*fz*

*p*

*rf*

*rf*

*fz*

*rf*

*fz*

*fz*

*f*

*p*

*p*

*3*

*Tutti*

*pf*

*f*

*ff*

*p*

*3*

*f*

*ff*

*rf*

CONCERTO.

Allegro con brio.

[illegible]

Musical score for Bass, measures 1-27 and 18-27. The score is written on ten staves. The first staff is in G major (one sharp) and 2/4 time. The second staff is in D major (two sharps) and 2/4 time. The third staff is in G major (one sharp) and 2/4 time. The fourth staff is in D major (two sharps) and 2/4 time. The fifth staff is in G major (one sharp) and 2/4 time. The sixth staff is in D major (two sharps) and 2/4 time. The seventh staff is in G major (one sharp) and 2/4 time. The eighth staff is in D major (two sharps) and 2/4 time. The ninth staff is in G major (one sharp) and 2/4 time. The tenth staff is in D major (two sharps) and 2/4 time.

Dynamics and performance instructions include: *pp*, *ppp*, *f*, *f Tutti*, *pp*, *Solo*, *pizzic*, *Col arco*, *Tutti Minore*, *Col arco f*, *10 Violoncelli*, *ppp*, *f*, *f Tutti*, *Magiore*, *2*, *f*, *pizzic*, *f Col arco*, *pizzic*.

Measure numbers 1, 2, 3, 4, 27, 18, 10, and 2 are indicated.

## 3

## Rondo

798



Allegro con brio.

## CONCERTO.

Measures 1-47 of the Concerto, Allegro con brio. The score is written for Oboe Primo. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro con brio'. The music features various dynamics including *f*, *ff*, *p*, *pp*, and *ppp*. There are several trills and slurs. Measure numbers 12, 19, 23, 25, 27, 30, 32, 34, 36, 38, 40, 42, 44, and 47 are indicated. Performance markings include 'Solo' at measure 30, 'Tutti' at measure 32, and 'Cresc.' at measure 40.

Andante.

Measures 48-59 of the Concerto, Andante. The tempo changes to 'Andante'. The key signature changes to one flat (Bb). The music features various dynamics including *f*, *ff*, *p*, *pp*, and *ppp*. There are several trills and slurs. Measure numbers 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, and 59 are indicated. Performance markings include 'Soli' at measure 48, 'Minore' at measure 51, and 'Maggiore' at measure 53.

Rondo.

Allegro.

Measures 60-79 of the Concerto, Rondo, Allegro. The tempo changes to 'Allegro'. The key signature changes to one sharp (F#). The music features various dynamics including *f*, *ff*, *p*, *pp*, and *ppp*. There are several trills and slurs. Measure numbers 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, and 79 are indicated. Performance markings include 'Minore' at measure 62, 'Maggiore' at measure 64, and 'dol' at measure 66.

Allegro con brio.

## CONCERTO.

12 2 19 9 Solo 30 8 17 5 19 Tutti 18 Solo 2 8 Cresc 4 13 23 47 Tutti 5

## Andante.

13 Soli 19 Minore 8 10 17 20 41

Rondo  
Allegro

8 14 17 20 26 36 41 49 54

Allegro con brio.

## CONCERTO

Measures 1-50 of the Concerto. The score is written for Corno Primo in G. It begins with a treble clef and a key signature of one sharp (F#). The tempo is Allegro con brio. The music features various dynamics including *f*, *ff*, *cresc.*, *ff*, *p*, *pp*, and *ppp*. There are several slurs and phrasing marks. Measure numbers 1, 8, 17, 18, 19, 23, 47, and 50 are indicated. The section ends with a double bar line.

Andante  
in C.

Measures 1-19 of the Andante section. The tempo is Andante and the key signature changes to C major. The music is written in a 2/4 time signature. Dynamics include *pp*, *p*, *f*, and *ppp*. There are slurs and phrasing marks. Measure numbers 1, 18, and 19 are indicated. The section ends with a double bar line.

## Rondo

Allegro.  
in G.

Measures 1-41 of the Rondo section. The tempo is Allegro and the key signature returns to G major. The music is written in a 2/4 time signature. Dynamics include *f*, *ff*, *pp*, and *ppp*. There are slurs and phrasing marks. Measure numbers 1, 8, 14, 17, 36, 41, and 49 are indicated. The section ends with a double bar line.

